



Crawford Art Gallery

Annual Report 2020



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Introduction

The Crawford Art Gallery is a National Cultural Institution dedicated to the visual arts, both historic and contemporary. Its mission is to provide a cultural resource that is informative, educational and thought provoking.

The Gallery serves a mixed and diverse audience, including local residents, visitors, tourists, schools and special needs groups. There is an emphasis on children's education, and on programmes designed to enhance the quality of life. Through temporary exhibitions, publications and education programmes, the Gallery is committed to fostering recognition, critical assessment, and acknowledgement of historical and contemporary Irish and international art practice.

The main objects for which the company is established are:-

1. To advance education by developing and promoting the practice of art, sculpture and design and in the fine arts and applied arts generally and to promote the Crawford Art Gallery Cork as an educational centre for the arts and as a major cultural and artistic centre.
2. To advance education by providing facilities for cultural and artistic exhibitions, performances, displays, demonstrations, conferences, lectures, tours, visits, functions and related activities and to engage in the promotion of such cultural and artistic activities.



Today the Gallery is entering a period of significant change as the organisation is embarking on a €28m redevelopment over the next number of years as part of the Ireland 2040 programme.

Located in the heart of Cork city, with an award-winning café, and bookshop, the Gallery is a key part of Ireland's cultural and tourism infrastructure, welcoming over 230,000 visitors a year. Admission is free.

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Chairman's report

2020 was a dramatic year across the world. The outbreak of the Covid 19 pandemic had a profound effect on every citizen, organisation and community. The world was thrown into a generational period of disruption, adaption and re-orientation.

Crawford Art Gallery, like all other National Cultural Institutions, was thrust into a rapid, necessary and sudden closure, followed by a short period of reopening and then a longer closure as the virus continued to spread. While this was immensely challenging, Crawford Art Gallery as an organisation proved itself to be agile, adaptive and responsive, and it remained firm in its ambitions and mission.

The Board and team immediately responded and set itself up to work effectively remotely. With support from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, the Gallery availed of additional funding to ensure full compliance with Covid 19 guidelines, which in turn ensured the safety of our public, staff, art collections and the building itself.

Programmes were stretched, deferred, re-oriented online, refocused and repositioned. New collaborations were developed with media and digital platforms to increase our participation and reach.

Chairman's report

While the physical doors were closed, the Gallery undertook significant work and projects were advanced at an extraordinary rate. With diaries and travel commitments loosened by remote working, national colleagues convened online regularly, and the capital redevelopment project was advanced within the agreed timelines.

Our Capital Business Case was approved by Minister Catherine Martin in September, and the Gallery was authorised to move through the spending code to the next phase. Significantly, the Gallery in partnership with the Irish Museum of Modern Art secured funding of €1 million for the expansion of our Collections. This was an extraordinary boost and a demonstration of confidence in the Gallery, and it enabled us to be in direct contact with and to support contemporary artists.

The Annual Report of Crawford Art Gallery for 2020 looks back at the events of the year, and it documents the Gallery's projects and achievements. While it is still too early to have a clear perspective on such an extraordinary year, we can say for certain that it taught us a lot about change and about how rapidly one's world can shift. It also strongly underlined the importance of community and connectivity. The Gallery emerged strongly from the year, confident in its ability to adapt, and with an even greater appetite to connect with artists, audiences and stakeholders.

I want to express appreciation and gratitude to the Minister and all colleagues at the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media for their loyalty and support and for their recognition of our ambitions and work; to the Office of Public Works (OPW) and the Cork Education and Training Board (ETB) for their continued collaboration; to our Board and subcommittee members, who give so generously and consistently of their time and expertise; to all our staff, who adapted and responded brilliantly when faced with unprecedented challenges and ongoing uncertainty; and most importantly, to all of our artists, communities, sponsors, friends and audiences, who have journeyed with us and remain eager to re-engage fully as soon as that is possible.

Rose McHugh
Chairman
Crawford Art Gallery

“ The Gallery emerged strongly from the year, confident in its ability to adapt, and with an even greater appetite to connect with artists, audiences and stakeholders.



Director's report

2020, a year we are not likely likely to forget. A year that threw us all into freefall and uncertainty. A year where things that were previously possible and attainable became impossible, and the seemingly unthinkable became necessary.

Little did we know that when we first closed in March, that we would have to close for such a long period or that further and longer periods of closure were forthcoming. The novelty soon became replaced with uncertainty and we quickly realised how much we missed the sounds of our publics in our galleries, how we missed the comments and the physical interaction with each other and others.

This report is written from the vantage point of 2021 and it attempts to documents our activities and achievements in 2020.

I believe that the greatest of these achievements is that we now know we can survive the unexpected and adapt. The Crawford Art Gallery in large part exists as a Gallery because of the Gibson Bequest, gifted to the Gallery after the Spanish flu in 1918/19. Indeed, in 2020 it was often by looking back to our collection and at art works that we were inspired to move forward, to hold faith that this too would pass.

Director's report

Immediately in March, we mobilised at pace to enable colleagues to work from home. Exhibition programmes were rescheduled and there was extensive preparation for the safety of our visitors and staff when we reopened our galleries in June.

Further lock down periods required further swift action and an response like approach. We had significant reach with our innovative online programmes and our Community and Media partnerships brought creativity into people's homes worldwide.

These programmes were delivered from kitchen tables, and behind the closed doors of the Gallery. As a team, we continued to work on our strategic priorities, the Capital Project, securing the coveted Museums Standards Programme for Ireland accreditation, the conservation and expansion of the Collection and the further development of deep and collaborative relationships with our National Cultural Institution partners.

Approval from Minister Catherine Martin of a spend of €400,000 for the purchase of artworks by contemporary artists was a huge boost and connected us to the work of artists during the long winter lock in and has provided us with a rich reservoir for future programming.

I would like to pay tribute and sincere gratitude and a heartfelt thanks to our extraordinary and committed staff, who quickly adapted and problem solved at every step to adapt and deliver exceptional experiences on line and in the Gallery when it was possible. To our loyal and committed Chair, Board and subcommittee members, who trusted and supported us in this time of unprecedented change and continued to govern the Gallery with determination and purpose. To our Funders the Dept of Tourism, Culture Arts, Gaeltacht Sport and Media who supported us financially and philosophically, and significantly our artists and communities, who continued to inspire us and who stood by and with us when programmes were being deferred, extended, stretched and delayed and to our many supporters and friends of Crawford for all they have done for the Gallery.

Whatever challenges the future brings, 2020 has thought us we are not immune ,and that as a society we must hold on to the importance of art and artists for understanding what connects us and what gives us space for reflection and consideration.

Mary McCarthy
Director
Crawford Art Gallery

**“ ... we must hold on to the importance of art and artists
for understanding what connects us and what gives us space
for reflection and consideration**



Exhibitions Report 2020

In 2020, the Crawford Art Gallery, like so many creative institutions and artists, admirably rose to meet the unique tests and challenges during the year amidst the unknown territories of a pandemic landscape.

During the first closure of the Gallery (commencing 13 March) the Gallery team came quickly together and created a swift transition to online exhibition presentation and content and – it is hoped – provided a safe online place for audiences to engage with artists or exhibitions in providing a digital platform to re-acquaint friendships with favourite artworks from the online collection presentation. The new skill sets and problem solving techniques learnt in the first lockdown allowed a deeper level of online connection with our audiences and more innovative content in the subsequent two national lockdowns experienced in this most challenging of years.

The months leading up to the first lockdown in March provided a welcoming, diverse and sometimes challenging range of exhibitions, which included the internationally acclaimed *In Transit* and curated by Peggy Sue Amison (Germany) in partnership with Stadtgalerie Saarbrücken, Germany.

The *Zurich Portrait Prize 2019* and *Zurich Young Portrait Prize 2019* represented a new partnership between Crawford Art Gallery, National Gallery of Ireland (NGI), and Zurich Ireland, which saw the popular portraiture exhibitions come to Cork for the first time.



Zurich Portrait Prize 2019 installation view 2020.

Photo by Jed Niezgoda © the artists.

Further new important strategic partnerships were also forged in the year with the expansive exhibition *Invisible Light* from **The School of Looking** (artists Anne Cleary and Denis Connolly) which was funded by **Science Foundation Ireland's** (SFI) Discover Programme. Through an ambitious, collaborative endeavour with Crawford Art Gallery,

Tyndall National Institute and the **Irish Photonic Integration Centre** (IPIC), it sought to reignite the heritage of the gallery as an institution for both artistic and scientific endeavour.



Expulsion Kevin Gaffney



Their Chorus performance. Photo © Jacques Hugo

Exhibitions Report 2020

Whilst **Platform** continued its second annual series with a specially commissioned exhibition *Expulsion* by artist **Kevin Gaffney**, the year also the Crawford Art Gallery announce its inaugural participation as a partner with *Artists' Film International* (AFI). Established by the **Whitechapel Gallery**, London in 2008, AFI includes over 20 global partners and brings together recent moving image works by artists nominated by each venue, and are presented over the course of a year in each of the 22 institutions.

Crawford Art Gallery also extended its partnerships with local festivals in partnering **Quarter Block Party 2020** and **Tonnta** vocal ensemble in their new adaptation of **Jennifer Walshe's** *Volunteer Chorus* which was held in the evocative setting of the Sculpture Galleries and further developed the extended *Recasting Canova*

programme. Tonnta's gender-diverse performers joined forces with local singers to create a meditation on body image and gender expression.

Towards the latter part of the year, which marked the centenary of the death of the Lord Mayor of Cork Terence MacSwiney (1879-1920), the Gallery created a significant exhibition *Citizen Nowhere | Citizen Somewhere: The Imagined Nation*. Generously supported by the **Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media** under the **Decade of Centenaries Initiative** the exhibition focused on the international legacy of MacSwiney's hunger strike and death, and the idea of nation as an imagined state to which his own essays, *Principles of Freedom*, aspired.

Exhibitions Report 2020

Loan requests across the year were sought and gratefully received - and due to the pandemic often graciously and collegiately extended - from a number of lenders including **Cork Public Museum, Dublin City Council, The Hugh Lane Gallery, National Library of Ireland, TATE, Victoria and Albert Museum** as well as the many generous artists and private lenders that have enabled the Gallery to create exhibitions of international ambition and local and national relevance during 2020.

Of the fifteen exhibitions and special projects initiated, produced and partnered by the Crawford Art Gallery during 2020, three continued from the previous year: the specially commissioned poignant and evocative **Daphne Wright: A Quiet Mutiny**, the second of our annual exhibitions which focus on the Collection's Harry Clarke suite of watercolours **Mystery & Imagination: Harry Clarke Watercolours** and **The Gibson Bequest 1919-2019: Selecting, Collecting & Philanthropy**. The latter celebrated the centenary of the generosity of Joseph Stafford Gibson (1837-1919) who bequeathed, in 1919, his collection of ceramics, miniatures, silverware, watercolours and a monetary fund 'for the furthering of art in the city of his boyhood'.

More centenaries were a point of focus as Ireland and Northern Ireland neared the centenary of their foundation, with *Mise Éire* presenting a thematic selection of works from the collection in the Modern Galleries. Curated by Michael Waldron, the exhibition sought to address pertinent questions of independence and partition, and the often strained interplay of history, modernity, and nationalism. It also provided the opportunity to show works on paper alongside paintings,

sculptures, and objects usually displayed elsewhere in the gallery, thus forging dynamic new relationships and interpretive strands. The exhibition ultimately posed the question: who gets to define Ireland?

Mise Éire artists included: **George Atkinson, Robert Ballagh, Muriel Brandt, Regina Carbayo, Margaret Clarke, John Day, Gerard Dillon, Rita Donagh, Rita Duffy, Mainie Jellett, Gerald Festus Kelly, Seán Keating, John Lavery, Louis le Brocq, Norah McGuinness, F.E. McWilliam, Séamus Murphy, Breda O'Donoghue-Lucci, Colm Ó Lochlainn, Henry Marriott Paget, Nano Reid, Mary Swanzy, Jack B. Yeats.**

Mise Éire installation view 2020.

Photo by Jed Niezgoda. © the artists / artist's estates.



Exhibitions Report 2020

The *Zurich Portrait Prize 2019* and *Zurich Young Portrait Prize 2019* (31 January – 13 April 2020) represented a new partnership between **Crawford Art Gallery**, **National Gallery of Ireland (NGI)**, and **Zurich Ireland**, which saw the popular portraiture exhibitions come to Cork for the first time. Curated by Michael Waldron, the exhibitions were presented together in the newly repainted Gibson Galleries and featured many artists new to exhibiting at Crawford Art Gallery. (It also afforded the opportunity to reenergise the gallery's portrait collection through a rehang of works on the Gibson Landing and Main Staircase.) Both exhibitions closed one month early due the first national lockdown but were instead made accessible via online presentation.

The *Zurich Portrait Prize 2019*, which was open to Irish artists (or artists based in Ireland) aged 19 and over, aimed to create new explorations in contemporary portraiture and the possibilities of the medium. The exhibition comprised the 26 shortlisted entries, including the winning work by **Enda Bowe** and highly commended submissions from **Joe Dunne** and **Salvatore of Lucan**. Another featured portrait, *Paula Meehan* (2018) by **Dragana Jurišić**, was subsequently acquired for the Crawford Art Gallery collection with support from the Department.

In its very first year, the *Zurich Young Portrait Prize 2019* shortlisted 20 entries from young people, up to the age of 18, of all abilities and from across the island of Ireland. This inclusive art competition aimed to foster and support creativity, originality, and self-expression in children and young people. While both exhibitions proved immensely popular with the visiting public, the young artists generated much joy and delight.



Zurich Portrait Prize 2019 installation view 2020.

Photo by Jed Niezgoda © the artists.

Accompanying the exhibitions was a portraiture Resource Pack for schools created by the Learn & Explore team. A free **In Conversation** event with previously shortlisted artists **Stephen Doyle** and **Debbie Godsell**, previous winner **Jack Hickey**, and chaired by Michael Waldron took place on 27 February 2020 against the backdrop of the exhibition. The artists discussed their work and experiences of the portrait prize, and illuminated on subjects ranging from what makes a good portrait to who do we choose to see and why. Artists included: **Shane Keisuke Berkery**, **Els Borghart**, **Enda Bowe**, **Lisa Butterly** and **Lisa McCormack**, **Comhghall Casey**, **David Hamilton**, **Gordon Harris**, **Dragana Jurišić**, **Lynn Kennedy**, **Miseon Lee**, **Salvatore of Lucan**, **Paul MacCormaic**, **Ian Maher**, **Fionn McCann**, **Oisín McFarland Smith**, **Tom Molloy**, **Bríd Murphy**, **Liam Murphy**, **Liam Robinson**, **Johnny Savage**, **Niamh Smith**, **Marcel Vidal**, **Amy Walsh**.

Exhibitions Report 2020

Opening at the beginning of March, the poignantly powerful exhibition *In Transit* featured artists **George Awde** (US/Lebanon), **Daniel Castro Garcia** (UK), **Gohar Dashti** (Iran), **Tanya Habjouqa** (Jordan), and **Stefanie Zofia Schulz** (Germany). Curated by **Peggy Sue Amison** (Germany) and in partnership with **Stadtgalerie Saarbrücken**, Germany, the timely exhibition of photography and film-making, illustrated and interrogated the physical and psychological challenges faced when fleeing from unsafe or economically depressed homelands, towards dreams of a more secure future and looks at the deeper discussion of what constitutes citizenship in the wake of the enormous migrations into Europe.

Images Installation *In Transit* © the Artists, photo © Jed Niezgoda / Veni Vedi

Through their narratives, the artists strived to disrupt accepted misconceptions about immigration and otherness in order to tell a more accurate story. By collaborating with their subjects they give voice to those who must endure mountains of dead time – filled with boredom, sadness, fear, and apathy – while tangled up in bureaucracy in order to become more than merely ‘registered aliens’ or ‘tolerated’ people.

The works – created in Germany, Jordan, Lebanon, Italy, and Iran – are testimonies to day-to-day survival alongside the struggle to find a sense of normalcy, stability, and a place to call home. With the notification of the first pandemic lockdown and closure of Crawford Art Gallery on 13 March 2020, the exhibition was presented online with interviews recorded at the Preview (prior to lockdown) with artists **Tanya Habjouqa**, **Gohar Dashti** and curator **Peggy Sue Amison** along with a slide show of installation images and texts created an online guide to *In Transit*.





Exhibitions Report 2020

A further exhibition that fluctuated throughout the year between a physical presentation in the Gallery's dedicated screening room to online was Crawford Art Gallery's inaugural participation as a partner with *Artists' Film International (AFI)*. Established by the **Whitechapel Gallery**, London in 2008, AFI includes over 20 global partners and brings together recent moving image works by international artists nominated by each venue, which are presented over the course of a year in each of the institutions.

For 2020, the theme of the AFI programme was 'Language' and for its inaugural participation Crawford Art Gallery invited Irish artist **Ailbhe Ní Bhriain's** to present her film *Inscriptions (One Here Now)* (2018).

Photographs Jed Niezgoda / Veni Vedi

The artists presented in the AFI programme included: **Miguel Fernandez de Castro**, **Lisa Tan**, **Dominika Olszowy**, **Rhea Storr**, **Ailbhe Ní Bhriain**, **Lerato Shadi**, **Yu Guo**, **RAQS Media Collective**, **Francesco Pedraglio**, **Ergin Çavuşoğlu**, **Mohamed A. Gawad**, **Bojan Fajrić**, **Evgeny Granilshchikov**, **Vika Kirchbauer**, **Yao Qingmei**, **Amina Drybee**, **Leticia Obeid** and **Daisuke Kosugi**.

The artists in the 2020 AFI programme were selected by **Ballroom Marfa** (USA); **Belgrade Cultural Centre** (SRB); **Bonniers Konsthall** (SWE); **CAC** (LTU); **Centre for Contemporary Arts Afghanistan** (AFG); **Crawford Art Gallery** (IRE); **Fundacion PRÓA** (ARG); **Galleria D'Arte Moderna e Contemporanea** (ITA); **Hammer Museum** (USA); **Hanoi DOCLAB** (VNM); **Istanbul Modern** (TUR); **Friends of Iziko South African National Gallery** (ZAF); **KWM artcentre** (CHN); **Mahera and Mohammad Abu Ghazaleh Foundation** (JOR); **Moscow Museum of Modern Art** (RUS); **Museum of Modern Art, Warsaw** (POL); **Neuer Berliner Kunstverein kunst forum** (DEU); **Para Site** (HKG); **Project 88** (IND); **Tromsø Kunstforening** (NOR) and **Whitechapel Gallery** (UK).

Exhibitions Report 2020

Exhibiting in Cork for the first time, artist-filmmaker **Kevin Gaffney** premiered *Expulsion* as part of the second edition of the specially commissioned artist-directed **Platform** programme. The programme aims to support artists to pursue their current research interests and connect with audiences through a collaboration with the Crawford Art Gallery, its site, collection and location. The programme aims to platform the development of an artist's career and its often intrinsic relationship with the institution.

Shot in part at Crawford Art Gallery, *Expulsion* is a 30 minute film written and directed by Kevin Gaffney. The film moves between a fictional Queer State, archival footage of queer activists, a guided meditation to expunge internalised homophobia/transphobia, and nocturnal rituals. As the ideals of queerness in the state are confronted with the respectability politics of homonormativity and capitalism, the viewer is asked to reconsider each characters' motivations as they progress through ethically ambiguous scenes.



A still from *Expulsion* by Kevin Gaffney © Kevin Gaffney, photo © Jed Niezgoda / Veni Vendi

Expulsion incorporates archival footage of **Joan Jett Blakk**, the drag persona of **Terence Smith**, who ran for mayor of Chicago in 1991 and for president in the USA in 1992 on the ticket of the Queer Nation party. Another 3 minute video work, *Retelling: Dr. James Miranda Barry and John Joseph Danson*, was made in conjunction with *Expulsion* and filmed on location in the Crawford Art Gallery in response to the museum's collection also premieres in the exhibition.

Curated by Anne Boddaert, the exhibition also fluctuated between a physical and online presentation due to the timing of the national lockdown however, the online audiences could access the artist's films, listen to a conversation between **Kevin Gaffney** and curator and broadcaster **Kathleen Soriano** and could also read *Summoning a Queer State* an essay by **Karl Schoonover** commissioned by Crawford Art Gallery which contextualises the exhibition.

Exhibitions Report 2020

Conceived of as a response to the COVID-19 pandemic, **lucid abnormalities** was one of two new exhibitions that coincided with the reopening of the gallery in June 2020. As the exhibition text read:

‘Thrust into a strange time of uncertainty, it is easy to feel on edge, to be unsure of how to behave or react, to have the impulse to escape or to be elsewhere. Moments of calm are held dear. Alone with our thoughts, the familiar might become alien, empathy may be coupled with suspicion, even anxiety. We relate to each other differently.’

Forging new relationships and offering alternative contexts, this exhibition in the Gibson Galleries drew together familiar collection works with lesser-known and seldom seen works that were startling or troubling in mood or tone. Curated by Michael Waldron, the exhibition also achieved an important gender balance in displayed artists and was actively promoted through social media and in the *Work of the Week* radio feature on **The Arts House** with Elmarie Mawe (96 and 103fm).

Artists included: William Gerard Barry, Katherine Boucher Beug, Cecily Brennan, Suzanna Chan, Margaret Clarke, Sylvia Cooke-Collis, R.J. Croft, Dorothy Cross, William Crozier, Alfred Elmore, May Guinness, Ian Healy, Patrick Hennessy, Grace Henry, Seán Keating, John Lavery, Daniel Macdonald, Daniel Maclise, Elizabeth Magill, Alice MahervNorah McGuinness, Hughie O'Donoghue, Patrick Scott, William Scott, William Sheehan, Edith Somerville, Mary Swanzy, Anne Yeats and Jack B. Yeats.



lucid abnormalities installation view 2020.

Photographs by Jed Niezgoda. © the artists / artist's estates.



Statio Bene installation view 2020. Photo by Jed Niezgoda. © the artists / artist's estates.

Exhibitions Report 2020

Fittingly presented in the Long Room of what was once the Cork's Custom House, *Statio Bene: Art and Ireland's Maritime Haven* (1 June 2020 – 23 May 2021) was inspired by the city's motto, *Statio Bene Fida Carinis* ('a safe harbour for ships'). Originally conceived to coincide with **Cork Harbour Festival**, **SeaFest**, and the 300th anniversary of the **Royal Cork Yacht Club**, the exhibition's scope was ultimately limited by the COVID-19 pandemic and was accessible to the public from June until October, three weeks in December, and through social media.

Drawn from Crawford Art Gallery's extensive collection, artworks were selected that described or addressed the maritime traditions of Cork's significant port as an anchorage, not only in naval and seafaring terms,

but culturally and socially too. Interspersed with captivating historic views of Cork Harbour, stories of fortification, people and prosperity, trade and smuggling, emigration and empire all emerged. Curated by Michael Waldron, *Statio Bene* and its associated programmes were made possible with the support of **O'Leary Insurance Group**, **Mainport**, and **Port of Cork**.

Artists included: **Joseph Poole Addey**, **George Mounsey Wheatley Atkinson**, **Richard Peterson Atkinson**, **John E. Bosanquet**, **Jim Buckley**, **Sarah Grace Carr**, **Hugh C. Charde**, **John Day**, **Alfred W. Dobbin**, **John Fitzgerald**, **Joseph Higgins**, **Laurence Hutson**, **Charlotte Kennedy**, **John King**, **David Lilburn**, **Norah McGuinness**, **Henry Morgan**, **Jamie Murphy**, **Tomás O'Ciobháin**, **Richard Neville Parker**, **Thomas Sautell Roberts**, **Robert Richard Scanlan**, **Robert Lowe Stopford**, **Willem Van de Velde (the elder)**.

Exhibitions Report 2020

In the autumn, *Invisible Light* was an expansive exhibition from **The School of Looking** funded by **Science Foundation Ireland's (SFI) Discover Programme**. Through an ambitious, collaborative endeavour with **Crawford Art Gallery**, **Tyndall National Institute** and the **Irish Photonic Integration Centre (IPIC)**, it sought to reignite the heritage of the gallery as an institution for both artistic and scientific endeavour.

Receiving its premiere in Cork, the exhibition imaginatively explored the electromagnetic spectrum in its relationship to history, society, artistic creation, and art conservation. The exhibition also coincided precisely with the duration the second national lockdown and was therefore activated virtually through weekly '**Ray Day**' talks led by the artists, invited experts, and the **Learn & Explore** team. These focused on and activated each newly created artwork in the exhibition, from *Banana Music* to *UV Tipi* and from *Radio Hats* to *X-Renaissance*.

Curated by **Anne Boddaert** and **Michael Waldron**, *Invisible Light* generated media interest and excellent schools engagement through scheduled virtual visits with the artists. These sessions garnered very positive feedback from teachers and young people who would not always be drawn to visual art. The exhibition represented an important moment in drawing together art, science, education, curiosity, and creativity. The artists – who were resident in Cork for the duration of the exhibition – also proved exceptionally agile in their reconfiguring of *Invisible Light* in response to the global pandemic, public health restrictions, and the necessity for virtual offerings.



Invisible Light installation view 2020. Photo by Jed Niezgoda. © the artists.

Exhibitions Report 2020

In October, a key exhibition in the **Decade of Centenary** Initiative funded by the **Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media** opened to the public for just four weeks in between lockdowns. The year was the centenary of Terence MacSwiney, Lord Mayor of Cork's death *Citizen Nowhere | Citizen Somewhere: The Imagined Nation* focused on the international legacy of MacSwiney's hunger strike and death, and the idea of nation as an imagined state to which his own essays, *Principles of Freedom*, aspired.

Curated by **Dawn Williams** with **John Borgonovo** (Department of History, University College Cork) as academic advisor, the exhibition provided an overview of an illustrated time line displaying local, national and international socio-political cross currents in the lead up to MacSwiney's death and also highlighted the many individuals and countries which MacSwiney's principles and legacy inspired and influenced to stand against the rule of empire and/or assert independence, including Bhagat Singh (India), Guo Morou (China) and Marcus Garvey (West Indies & United States of America).

Through the work of contemporary artists the exhibition considers the idea of nation and explores the complexities of being a citizen of nowhere, under direct rule or as a refugee, to being a citizen of somewhere after liberation or the hope of achieving citizenship. As Hammad Nassar^[1] commented recently in Cork, 'our current political discourse of citizen of nowhere and citizen of somewhere can be a poisonous and a troubling dichotomy'.

Artists included **Willie Doherty, Rita Duffy, Öyvind Fahlström, Anthony Haughey, Elaine Hoey, Seán Keating, Brian MacDomhnaill, Gustave Metzger, Alban Muja, Séamus Murphy, John Lavery, Li Qi and Liu Zemian**. Loan partners included **Cork Public Museum, Dublin City Council The Hugh Lane Gallery, National Library of Ireland, TATE, Victoria and Albert Museum**.

Learn and Explore provided an extensive programme of online artists' talks, conversations and Marketing created an exciting 3D Virtual Visitor Experience of the exhibition attracting a large online audience.

Installation: *Citizen Nowhere | Citizen Somewhere: An Imagined Nation*

© The Artists photo © Jed Niezgoda / Veni Vedi



Exhibitions Report 2020

Finally in December, a digital exhibition *Harry Clarke Marginalia*, the third annual exhibition of Crawford Art Gallery's collection of Clarke's watercolours, drew extensive online audiences. In light of an impending gallery closure, the decision was taken to present the exhibition online and to embrace the potential offered by the virtual space. One major benefit to this approach was to focus on the extraordinary details in Clarke's work, and particularly those often overlooked or hidden when displayed in a physical setting. *Harry Clarke Marginalia* took virtual visitors on a guided journey through 18 watercolour studies for *The Eve of St Agnes* window and revealed hitherto unexplored (or under-explored) aspects of the artist's working practice.

Curated by **Michael Waldron**, it was designed in collaboration with **Barry McCarthy** and through the wintery months created a sense of atmosphere and escapism, consistently received the highest visitor numbers and dwell time on the gallery's website during its run, as well

as regularly performing as the most popular social media posts. There is a lot of love out there for Clarke's magic touch.

Although now archived, the exhibition is still available on the gallery's website and is the focus of a new **Learn & Explore** resource for Leaving Certificate students. It was also the subject of two **Friends of Crawford Art Gallery** spring talks from **Jessica O'Donnell** (Hugh Lane Gallery) and Michael Waldron.

Throughout this challenging year one key element has repeatedly surfaced and that is the importance of creating, extending, re-igniting or building upon existing partnerships – with our audiences, artists, institutions and staff team. The need to create and experience creativity has, perhaps, never been more acute than in this year of 2020. Creativity fires the imagination, builds communities, creates shared experiences and aides mindfulness. As the Crawford Art Gallery looks towards 2021 we must not lose sight of the important role of connectivity in our communities – be they near or far – it is what makes us.



“

Throughout this challenging year one key element has repeatedly surfaced and that is the importance of creating, extending, re-igniting or building upon existing partnerships – with our audiences, artists, institutions and staff team.



Learn and Explore

The **Learn & Explore** programme works actively to foster **creative connection, engagement, collaboration** and **innovation**, through a diverse and ambitious programme: gallery workshops, tours, talks, events, outreach and long-term projects. These take place both onsite in the gallery's exhibition and education spaces and offsite in public, community, school and health settings.

We understand that recognising an individual's cultural identity enables human dignity and growth. We recognise and support difference and equity of access.

With the closure of the gallery mid-March and subsequent Covid-19 restrictions, 2020 was a challenging year which saw plans adapted to an online context where possible.

Some projects had to be cancelled and others re-imagined fully. This unexpected situation was an opportunity to learn new skills but also at times a very steep and time consuming learning curve.

AIMS:

1. To encourage participation and meaningful engagement with the Crawford programmes whilst fostering a sense of place for our audiences.
2. To acknowledge and respect the diverse voices that compose our communities.
3. To encourage creative thinking and doing.
4. To imaginatively connect and contribute to the bigger picture of local and national initiatives.

In 2020, The **Learn and Explore** programme at the **Crawford Art Gallery** was led by **Anne Boddaert** and **Emma Klemencic**, with the assistance of **Alice O'Donoghue** and an exceptional team of free-lance artists, tour guides, lecturers and facilitators.



Learn and Explore

Summary of Exhibition-led Activities

Artists talks and in conversation events in January, February and early March were well attended and sparked interesting conversations.

A Quiet Mutiny

Quiet Mutiny explored themes of immutability, impermanence, and failure. The artist's In conversation with Annie Fletcher, director of the Irish Museum of Modern Art, probed the human condition and the important stages of life we all pass through, that are at once poignant and mundane. Audience wise, a high number of artists and curators were in attendance.

In Transit

Gohar Dashti and **Tanya Habjouqa** talked about their work with curator **Peggy Sue Amison** on 6 March 2020. Third years students (in elective Photography, Print and Film), Fourth years and MA students also engaged with the artists in the gallery and in college. The students' response to the work on display was part of their assignment on this elective module.

Zurich Portrait Prize / Young Zurich Portrait Prize

Other talks saw **Stephen Doyle**, **Debbie Godsell** and **Jack Hickey**, artists who were shortlisted and previous winner of the prize, talk about their experience of the **Zurich Portrait Prize** with **Michael Waldron**.

A resource pack on portraiture (both ZPP and collection) was devised by the Learn and Explore team (with special contribution from **Abby Ellis** and **Alice O'Donoghue**), available on the website and in the exhibition.

<https://crawfordartgallery.ie/resource-pack-for-portraiture/>



Learn and Explore

Summary of Exhibition-led Activities

Expulsion

Expulsion by **Kevin Gaffney** was the first exhibition where the Learn and Explore programme was solely online. The artist in conversation with **Kathleen Soriano** was pre-recorded and made available on the exhibition webpage alongside a text by **Karl Schoonover** giving a wider context to the exhibition in an accessible yet informed way.



Invisible Light with School of Looking

Denis Connolly and **Anne Cleary (School of Looking)** in collaboration with researchers in **Tyndall** and **IPIC** delivered weekly talks **Ray Days** every Thursday at 1pm during seven weeks. The talks were free but required prior booking via Eventbrite.

The public engagement programme also included an extensive programme of virtual live school tours at primary and secondary levels and other community groups.



Learn and Explore

Sample of learning outcomes

Selection of images from **Loreto Beaufort Secondary**, Dublin and their virtual visit to the Invisible Light exhibition. This Transition Year group watched the exhibition videos on the gallery website in small groups, and shared their findings on the electromagnetic spectrum with the larger group.

Students experimented with prisms and mirrors, on loan from the Science Dept, and made drawings before discussing the exhibition **Invisible Light** during a virtual visit with **The School of Looking**.



“
... congratulations on such a wonderful engagement programme especially during these times ... Some have done art for Junior Cert others have not ... They all enjoyed it a lot and I now have requests to get a list of galleries together for them that they can visit when they open up again.

Claire Bowe, Loreto Beaufort Secondary, Dublin

Learn and Explore

Summary of Festival and Events-Led Activities

The participation in city and nationwide festivals position the gallery as a recognised civic space with a positive role to play in city and nationwide initiatives.

National Drawing Day 2020 (16 May 2020)

We missed the buzz in the gallery but we hope that the activities that our wonderful team of artists put together gave our online visitors an appetite for grabbing paper and picking up their pencils!

Heritage week 2020

The gallery was open to the public but no organised events and social gatherings, Heritage week was an opportunity to highlight some of our programmes under the 2020 theme of 'Heritage and Education: Learning from our Heritage'.



Culture Night 2020 (18 September 2020)

Again the restriction regarding social gatherings dictated a focus on the outdoor. An online game focussed on exterior architectural features of our historical building.

<https://crawfordartgallery.ie/up-the-crawford-walls-game/>

Science Week 2019 (8–15 November 2019)

The exhibition Invisible Light which presented the electromagnetic spectrum through a series of artworks was particularly fitting for Science Week. This year again we partnered with Dr Sharon Lawton, Science for Life, C.I.T. Access Service to connect with various groups of students from St Vincent Girls secondary school.



Learn and Explore

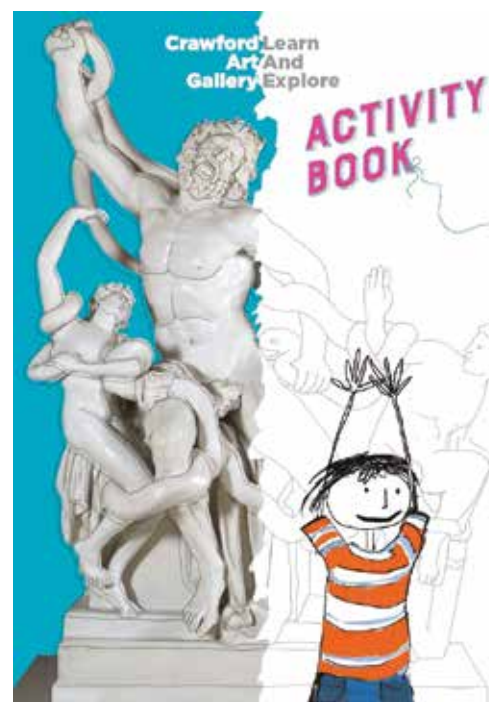
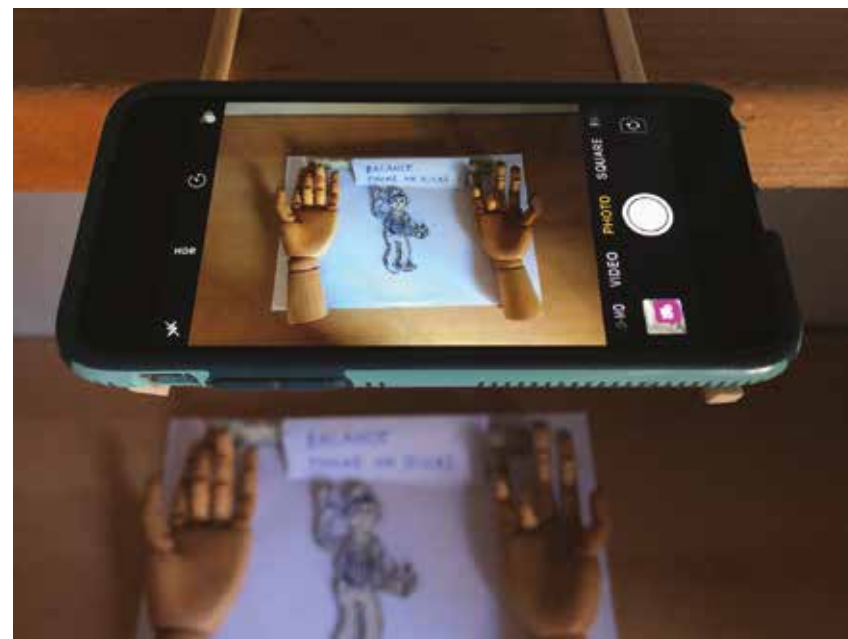
Summer Activities

The main focus of the summer were the Online Animation Camp. The 25 places were snapped in record time. The camp was held via zoom with twice daily contact with the participants. A morning tutorial and problem-solving sessions in smaller group in the afternoon.

Overall it went well and feedbacks were generally positive but it was work heavy both in terms of preparation by the artist Julie Forrester and additional online supervision and daily email communication with the parents during the week.

The other summer focus was the publication and distribution of the first *Crawford Art Gallery Activity Book*. Designed in collaboration with ten artists and educators who frequently work with the gallery and who each took inspiration from a selection of our best-known collection works.

The activity book was especially intended for audiences who might have found gaining physical or online access to the gallery difficult for any reason. 1,500 copies of the activity book were distributed free of charge, through our networks: among others Cope foundation, Nasc, Tusla, Alzheimer Society Ireland, and the Travellers Visibility Group homework clubs.



Crawford Art Gallery Activity Book

Contributors:

Gillian Cussen
Annie Forrester
Julie Forrester
Mary Galvin
Hazel Hurley
Julie Kelleher
Lynda Loughnane
Avril O'Brien
Hazel Scully,
Inge Van Doorslaer

Learn and Explore

Summary of on-going programmes and new online activities

Crawford Supported Studio

Crawford Supported Studio continues to be firmly anchored within the gallery and the art college through a network of institutional allies MTU Crawford College of Art and Design, Cork City Council Arts Office, Crawford Art Gallery and COPE Foundation. It is anchored by this network.

In practical terms this partnership provides safe studio space, art materials, equipment, two long-term studio facilitators, assistance with transport and communications, access to exhibitions, audiences, peers, and support in terms of professional training development.

All this continued in 2020 albeit adapted at times to adhere to the restrictions with over the phone support and delivery of art materials to the artists home.

“

I was struck by the unselfconscious ability of the artists to meaningfully access and express their creativity ... Visiting the Crawford Supported Studio reinforced how important art is as a means of communicating and belonging for the supported artist.

Tom Climent, artist and mentor to Tom O'Sullivan



Exhibition of new work by
Tom O'Sullivan

Learn and Explore

Summary of on-going programmes and new online activities

Lonradh programmes

The programmes which normally comprises of monthly sessions in the gallery and weekly sessions in St Finbarr's hospital continued online and via phone calls in 2020. Gillian Cussen and Inge VanDoorslaer devised a series of video sessions welcoming the changing seasons with multi-sensory art activities.

Links with ATAI

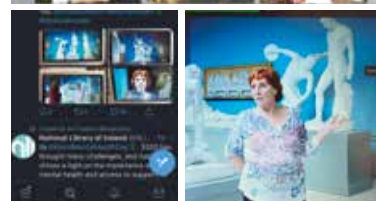
We build upon our links with the Arts Teachers Association. Aíne Andrews presented her visits to the Crawford Art Gallery videos at the annual ATAI conference. The videos are also on the ATAI website as well as on our own. We made available to the ATAI a wide selection of resources focusing on Junior cert and Leaving cert curricula.

On-going Guided Visits Programme

The number of onsite guided tours which had increased steadily over the last few years came to an abrupt halt in March. Since then we have piloted virtual tours at primary and secondary levels and for other community groups.

Talking Pictures and Homelife

A series of new weekly content of happy talk and playful prompts based on the collection. An invitation to look and respond with creative writing, drawing, making and movement.



“

Feedback from the Ability/ Secad group coordinator:

Hi all, this is some of the work that one of my students sent this weekend from Julies class. I have been getting feedback from the group that the Crawford gallery work is their favourite. All the work we have been doing is mindfulness and positive mental health work, but Julie and the Crawford seem to have hit the right combination of interesting and motivating. This work is by someone who struggles to get dressed or speak to anyone. I am mad about it. Is there any way to publicise it through the Crawford? I am going to scan it properly today and send it out digitally as publicity for the Ability programme in the SECAD group.

Danielle

MSPI AND EDUCATION POLICY

An integral part of the gallery submission to the Museum Standard Programmes (MSPI) was the completion of an extensive Education Policy and 3 years action plan. (documents available on request)



Photograph Jed Niezgoda / Veni Vedi

Marketing Report 2020

Marketing Report 2020

Visitor Numbers

2020 visitor numbers were on track, at the end of February, to being the highest visitor number on record. In 2019 the Gallery attracted in excess of 265,000 visitors and in January and February of 2020 that upward trend looked set to continue with an increase of 4% in the two full months pre-pandemic. In March however the Gallery closed and when the gallery reopened sporadically, visitor numbers were significantly lower than anticipated due to the implementation of government restrictions.

Exhibitions like *In Transit*, *Zurich Portrait Prize*, *Young Zurich Portrait Prize*, *Harry Clarke: Darkness in Light* and *Daphne Wright* all proved very popular in the first part of 2020. Visits were abruptly halted on 12 March when the Gallery closed its doors for the first time during the pandemic and marketing and communications adjusted plans to pivot very quickly to an online format.

The Gallery reopened for a further period on 29 June but like all public attraction's visitor numbers were significantly lower mainly due to the public's health and safety concerns in undertaking any non-essential activities.

Since March 2020 marketing and communications continued to reach out to Crawford's diverse audiences and continued to maintain an active presence in the cultural life of the nation. As a result of the implementation of a Covid-19 Visitor Plan, the Gallery created a safe and welcoming space for visitors to enjoy in the periods when the Gallery was open to the public.

“

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with an increase of 4% in the two full months pre-pandemic.

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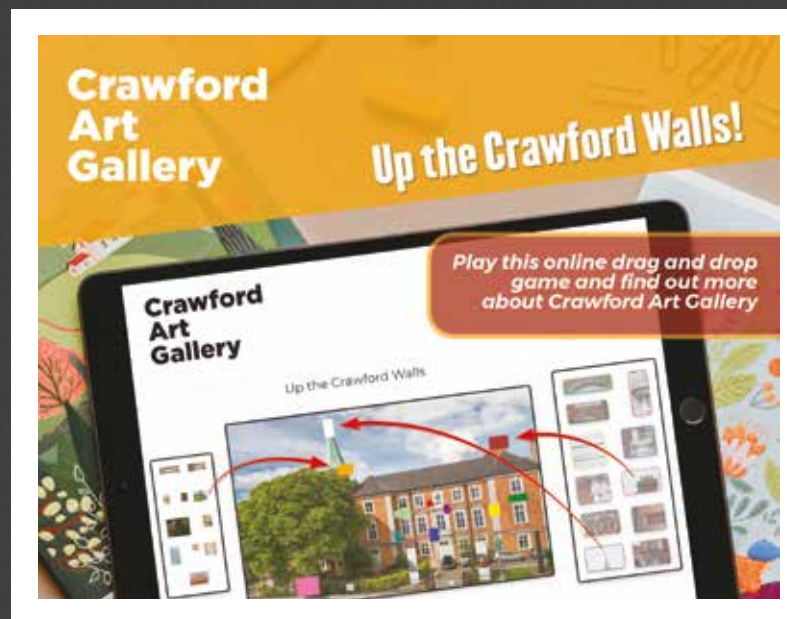
Marketing Report 2020

Social Media Overview

The unprecedented and repeated closures of the gallery during the year saw a leap to the increase in production of online content. Crawford Art Gallery rose to the challenge of creating new and virtual ways of connecting with people and encouraging cultural curiosity and creativity at home. In 2020 Facebook followers increased by 23.5%, Instagram by 66.5% and Twitter by 22.5%, an indication of the success of the content offered.

In the first months of 2020, marketing and communications continued to use the growing social media platforms of Facebook, Twitter and Instagram to populate the busy schedule of exhibitions, the popular recurring '**Work of the Week**' feature and free weekend activities. Since 22 March 2020 when the online offerings began in earnest, the Gallery produced and promoted wide-ranging forms of online content supporting programmes, events and exhibitions, including: **IN TRANSIT**, **ZURICH PORTRAIT PRIZE** and **ZURICH YOUNG PORTRAIT PRIZE 2019**, **ARTISTS' FILM INTERNATIONAL 2020**, **KEVIN GAFFNEY: EXPULSION**, **SCHOOL OF LOOKING: INVISIBLE LIGHT**, **STATIO BENE: ART & IRELAND'S MARITIME HAVEN** and **HARRY CLARKE: MARGINALIA**, **CITIZEN NOWHERE | CITIZEN SOMEWHERE: THE IMAGINED NATION**

Building on the movement towards greater quality video content throughout 2019, the content in 2020 often took the form of artist and curator interviews and video tours, but also online galleries, online screenings of short films, online talks across our social media platforms. Two original online series based on in-depth explorations of the Sculpture Galleries and **RECASTING CANOVA** exhibitions: **Sculpture Secrets**, a blog, and **Sculpture Stories**, a video series, both also shared through Facebook, Instagram, Twitter and YouTube and by many third party organisations and individuals.



“

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Marketing Report 2020

Innovations

The strategies to promote the free, varied and regularly updated creative resources throughout the closure and re-opening periods in 2020 have been in the service of stimulating cultural curiosity and inspiring creative confidence, delivered in upbeat and encouraging tones. Beginning in the last weeks of March, Crawford published a series of **Sunday Homelife Videos** and promoted a **Virtual Thursday Club** to supplement the free weekend workshops for children and an art-making programme for older people that had been ordinarily held in the gallery, respectively.

Beginning in September 2020, an interview series called **Crawford Profiles**, spotlighting the people behind Crawford Art Gallery who work to bring art, culture and entertainment was launched to visitors, both onsite and online. To date we have showcased the day-to-day of seven members of staff through our Facebook, Instagram, Twitter and LinkedIn pages. This series has driven traffic to our website and helped us to promote trust in and raise the visibility of Cork's National Cultural Institution.

One of the most prominent examples of innovation was the rapid adaption of the exhibition **SCHOOL OF LOOKING: INVISIBLE LIGHT**, by artists Anne Cleary and Denis Connolly, which ran from 7 October to 29 November 2020. Funded by Science Foundation Ireland's (SFI) Discover Programme, through an ambitious, collaborative endeavour with **Tyndall National Institute** and the **Irish Photonic Integration Centre (IPIC)**, The gallery in compliance with Government guidelines, closed to the public in adherence with new Government's restrictions on the eve of this exhibition's opening day.

This unforeseen development saw the Exhibitions, Education (Learn & Explore) and Marketing Departments respond by co-ordinating and delivering an extensive online programme of text and video content, weekly live events, and a busy schedule of tailored virtual tours for schools. The exhibition ultimately reached thousands of people through our website and live-streamed weekly webinars. Its programme took on a wider national and international reach than would have been possible had the original, onsite-only version of this exhibition been able to proceed, e.g. attendees from all over Ireland and Europe tuned into our **RAY DAY Online Lunchtime Talks**, Schools in France received special presentations from the French speaking artists.



Marketing Report 2020

Innovations

Citizen Nowhere | Citizen Somewhere: The imagined Nation a major commemorations exhibition for the Gallery was dynamically interpreted for audiences online. Extensive video tours, artists conversations and laterally a 3D virtual tour presented substantial and well subscribed content for audiences.

In 2020 the Marketing department began work on a **3D virtual tour**, in conjunction with a Cork based company Digisoft, with the aim of offering audiences a virtual experience of the Gallery. This resource proved extremely popular and has become an invaluable tool across many Gallery departments from Learn and Explore to curatorial. This tour can now be incorporated into exhibitions on an ongoing basis.

2020 saw the development and launch of **Crawford Art Gallery YouTube page** which continues to grow in followers and expand content. This platform presents scope to deliver high quality video content of exhibitions, events and educational offerings to a wide audience, to embed video content more seamlessly within the website and to utilise analytics for marketing and research purposes.

Communications expanded the existing **LinkedIn** account in order to extend the network of followers on the platform to include national and international connections, as well as regional ones, to advertise vacancies in the Gallery, to connect with people who work in and with the Gallery and to reach out to the business community and decision makers.

“

Citizen Nowhere | Citizen Somewhere: The imagined Nation a major commemorations exhibition for the Gallery was dynamically interpreted for audiences online. Extensive video tours, artists conversations and laterally a 3D virtual tour presented substantial and well subscribed content for audiences.

Installation: *Citizen Nowhere / Citizen Somewhere: An Imagined Nation*

Photograph: Jed Niezgoda / Veni Vendi



Marketing Report 2020

Social Media Highlights

Crawford hosted a live-streamed concert in collaboration with **RTÉ** and **Other Voices** in July 2020 for their '**Courage**' series when the Sculpture Galleries provided the setting for a performance by **Mick Flannery** and **Susan O'Neill (aka SON)**. This event garnered the following views, Facebook 54K, Youtube 2.6K, Crawford 3K, Twitter 6K, RTÉ Culture 467 culminating in a total of over 66K.

The fruitful partnership with Munster Technical University School of Music proved very successful, recording, promoting and broadcasting special '**Music at Midday**' performances by students of the school throughout the year, including a Christmas Special filmed in the Gibson Galleries.

In the run up to Christmas, Crawford also participated in a Department of Foreign Affairs-led initiative '**To Be Irish At Christmas**', which invited cultural institutions to showcase content to Ireland's diasporic communities around the world, amounting to an audience of more than 250,000 people.

These events, in combination with maintaining and delivering a vibrant exhibition and events programme in spite of repeated closures, have ensured that Crawford Art Gallery remains at the heart of Cork's artistic and cultural life, providing inspiration, escapism, and something unexpected with every encounter, be it onsite or online.

Left: Other Voices, 'Courage', Mick Flannery and Susan O'Neill (aka SON) perform in the Sculpture Galleries, July 2020. Photograph: RTÉ
Right: Music at Midday. Photograph: Ciara O'Toole



Marketing Report 2020

Social Media Highlights

The most popular Facebook post in 2020 was the announcement that Crawford Art Gallery was to receive a substantial acquisition fund from the Department of Tourism, Culture, Art, Gaeltacht, Sport and Media with a reach of over 8600. Our most-viewed video was **Cónal Creedon for Culture Night** with 6,000 views on Facebook alone.

Marketing continued to produce video content for audiences recorded in the Gallery. This was followed by a family-friendly stop-motion animation Hallowe'en-themed video, **The Witches' Parade**, gaining unprecedented views on Facebook and our **Reopening Message from Director Mary McCarthy** also proved popular as Crawford supporters delighted in the reopening.

Our top Tweet pre-lockdown featured **Ryan Tubridy's** praise of the gallery and a photo of him on a visit to the Sculpture Galleries in February 2020. A **Sculpture Stories** promotional post in June 2020 was the most-seen Tweet of the year receiving over 30.5k impressions. Our overall Tweet impressions increased by 5% from 780,300 in January to March 2020 to 821,500 in April to June 2020.

Left: Cónal Creedon for Culture Night

Right: The sculpture galleries for Culture Night

Photographs: Ciara O'Toole



Marketing Report 2020

Social Media Highlights

From Easter 2020, the monthly partnerships with **MTU Cork School of Music** and **Broken Crow Theatre Company** online provided freely available recordings of **Music at Midday** concerts and **Storytelling Session** for younger visitors.

Talking Pictures launched through the social media channels in late March, a weekly-updated series for children that provides prompts for happy talk and play, based on artworks from the Crawford Art Gallery Collection. These online offerings were highlighted regularly through Facebook, Instagram and Twitter using **#CrawfordArtGalleryHomelife**, with an open invitation for anyone to creatively respond using this hashtag.

In 2020 the marketing team were awarded **The Best Digital Marketing Team Cork Digital Marketing Awards 2020** (Chamber of Commerce). The Gallery also received the **TripAdvisor Travellers' Choice Award 2020**. The short social media video created to accompany the exhibition by **Marianne Keating: The Oceans** between was nominated for a **Museums in Short Award 2020**.

Right:
Rosie O'regan from Broken Crow Theatre

“

In 2020 the marketing team were awarded **The Best Digital Marketing Team at the Cork Digital Marketing Awards 2020** (Chamber of Commerce)



Marketing Report 2020

Website

2020 was an unprecedented year for traffic to the Gallery website with an increase of 60.4% of visits to the Gallery homepage alone an increase from 54,527 to 87,442

In 2019 the Gallery site was upgraded to a dynamic site (user friendly for mobile phones as well as desktop) and this change proved invaluable in allowing flexibility and freedom to innovate with diverse content. The website was suddenly home to online exhibitions requiring flexibility and agility and ease of use.

Session duration time increased by 12.7% indicating that when visitors came to the site, they liked what they saw. Also, an increase in 40% of number of pages per session evidences the usefulness and appeal of the content offered. The international reach of the site also exponentially increased throughout Europe and Asia, particularly China and Indonesia.

Throughout the year 398 items were added to the website those included videos and various resources targeting various markets.

Founder members

The support of this scheme has enabled Crawford Art Gallery to develop and present an ambitious programme of exhibitions, projects and events, thereby ensuring greater impact and access locally, nationally and internationally. Crawford Art Gallery Founder Members help heighten the cultural vitality of Cork, Munster, and Ireland and contribute to the areas ambitious plans for growth and internationalisation.

Founder Members in 2020

- O' Flynn Exham Solicitors
- KPMG
- Irish Mainport Holdings - The Mainport Group BAM Ireland
- Allied Irish Bank
- O' Flynn Group
- Cork Institute of Technology
- Ecclesiastical Insurance

“ In 2020 the Gallery website achieved a 60.4% increase in visits, an 12.7% increase in session time and a 40% increase in the number of pages visited per session

Marketing Report 2020

Non-Programme/Commercial Events

Onsite events in 2020 were severely compromised. Cork Literary and Scientific society and UCC Art History continued to hold lectures until lockdown came into effect. There was a 90th birthday party in mid-February and an Ecco Well/Cork Learning Cities event in February raising awareness for the U.N. Sustainable development goals.

Three Weddings were cancelled for 2020 and many requests to book were declined due to the uncertainty around opening and adherence to government guidelines. Many attempts were made to adapt to the change in situation, but the uncertainty meant that no further events occurred for the rest of 2020.

Sunday Programme and Audiences

The first lockdown announcement came into effect on 12 March and onsite Sunday activities had to be cancelled. However, the team quickly moved to **online Sunday activities** and launched its homelife series with art workshops on offer free of charge on its website to audiences from home. Using simple materials found in every household, participants were encouraged to use their imagination and creativity and engage online with experienced art facilitators.

Enhancing this Sunday offering and maintaining partnerships there was also story telling by **Broken Crow Theatre Company** online, aimed at the early year's audience.

The gallery's partnership with **MTU Cork School of Music** continued with an online performance from Ellen and Anna Jannsen and a festive performance filmed onsite from Denise and Lorraine Crowley. This performance was uploaded to the website www.tobeirish.ie run by the **Department of Foreign Affairs** to promote Irish Arts to the diaspora worldwide.



Ellen and Anna Jannson – School of Music, Music at Midday, performing at home

Marketing Report 2020

Media Partnerships

As the Gallery marketing and communications team adjusted to expand engagement with the Collection, the team developed a relationship with the **Irish Examiner** to offer weekly colouring activities for children in the newspaper's Weekend magazine. This relationship enabled the Gallery to maintain a presence in a national paper on a weekly basis which carried the Gallery branding and continued to target our family audiences whilst the doors were closed.

As well as a newspaper partnership, Assistant Curator **Dr Michael Waldron** contributed to 'The Art House' programme on **96FM** each Sunday to discuss our 'Work of the Week' series with host **Conor Tallon**.

Images from left: Detail from WORK OF THE WEEK, 28 April 2020, Muriel Brandt, *The Breadline*, 1916, c.1950, oil on board, 61 x 38 cm. Purchased, Munster Fine Art Society, 1958 (Gibson Bequest Fund). © the artist's estate. The Gallery exterior with banners. New signage.

External Branding & Internal signage

A new signage and branding project was undertaken to enhance the exterior of the building, increase visibility on Halfmoon Street and to highlight the entrance. These additions succeeded in creating a more friendly, welcoming and colourful façade and realised the intention to be more playful with the outside of the building.

The interior of the building was also addressed with a signage scheme to include a wayfinding system throughout the building, information point on the ground floor and naming of the individual Galleries. This scheme addresses the difficulty of navigating through an historic building designed for a different purpose and helps to orientate visitors and highlight the multiple spaces and floors.

Banners on the Gallery railings, as research has shown are key for passers-by and the Gallery maintained a consistent and updated presence here to bring visitors into the Gallery when open and drive traffic online when closed. The Gallery brochure was suspended for 2020.



Marketing Report 2020

Direct Mail

The consistently growing (GDPR compliant) mailing list was used to great effect to promote the Gallery and drive traffic to the website or the Gallery. The open rates and click through rates are well above industry averages as loyal audiences enjoy the content offered.

The success rate (opening rate) for newsletter mailouts was 29.7% higher than our peers in the similar institutions. The Click through rate increased by 53.7% in 2020 demonstrating how much the audiences wanted to stay in touch.

Advertising

The Gallery's advertising budget is divided between traditional national arts media, tourism publications, social media and local and regional entertainment publications in order to capture a broad audience. In 2020 the Gallery was awarded RTÉ supporting the Arts Award for **Citizen Nowhere|Citizen Somewhere: The imagined Nation** which considerably extended our National reach pre-Christmas when the Gallery was reopened. An outdoor billboard campaign also accompanied this commemorations exhibition.



Photograph Jed Niezgoda / Veni Vedi


Marketing Report 2020

Social Media at Crawford Art Gallery 2020 vs 2019

Facebook Followers

	2020	10,586
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	2019	8,572
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	+23.5% INCREASE
---	-----------------

Instagram Followers

	2020	15,011
---	------	--------


	2019	9,017
--	------	-------

	+66.5% INCREASE
---	-----------------

Twitter Followers

	2020	9,811
---	------	-------

	2019	8,013
---	------	-------

	+22.5% INCREASE
---	-----------------

Marketing Report 2020

Website Statistics at www.crawfordartgallery.ie 2020 vs 2019

Home Page Visits



Session Duration



Pages Visited Per Session



Crawford Gallery Café

Situated at the entrance to one of Cork City's cultural and historical landmarks, The Crawford Gallery Café is a veritable oasis of calm, existing between the bustle of a vibrant city centre plaza and the cocoon of the city's art gallery.

The ambience of the café is both informal and understated, yet redolent of an elegant urban bistro. Muted tones; a light-filled, airy space; and regularly changing works of art convey the atmosphere of the gallery through to the café. A natural meeting spot in the heart of the city.

In 2017 The Garden Café was added to serve light bites in the grounds of the Gallery, which has proved to be a very successful and welcome addition for the visitors of the Gallery and Café. This was further enhanced by the addition of a beautiful tented structure in 2020.





Photograph Jed Niezgoda / Veni Vedi

Friends of the Crawford Art Gallery (FoCAG) Report 2020

Friends of the Crawford Art Gallery (FoCAG) Report 2020

As an independent support group for Crawford Art Gallery, the Friends aim is to promote awareness of the Gallery, its collections and exhibitions and to foster an interest in all aspects of art, culture and heritage.

The Crawford Art Gallery is assisted in its fundraising by the Friends of the Crawford Art Gallery. The Friends are an independent support organisation, established in May 1989 with membership of over 300 people who participate in a program of events including talks, exhibition previews, meet the artist opportunities and private tours.

The Friends aim is to engage members in a programme of fun, social, creative and educational ways with exhibitions and events at the Crawford Art Gallery.

Like many organisations the Friends of Crawford had to quickly reimagine new ways of doing business as a result of the Covid-19 pandemic and have undergone a significant shift in its operations. All on-site events and planned activities were cancelled for 2020.

However they quickly adjusted to the situation delivering the Lecture series via email newsletters, Friends YouTube channel and adding an interactive element to their newsletter by showcasing arts and heritage points of interest around the city through their Cork About Series.



Friends of the Crawford Art Gallery (FoCAG) Report 2020

Friends Developing Partnerships

Emerge Exhibition by Cork Craft & Design is a platform for new makers and one of the core events of annual Cork Craft Month in August. **EMERGE** is supported by Friends of the Crawford Art Gallery, Cork E.T.B, M.T.U. Crawford, Cork City Council, Failte Ireland the Local Enterprise Office and C.I.T. Arts Office.

The Friends of the Crawford Art Gallery have contributed a one year Artist Studio Stipend to the overall winner of the Award to foster this emerging creative in decisive part of their early career.

This multi-tier collaboration of Friends of the Crawford Art Gallery & CCD the three art & design Colleges and artist's studio is a very exciting platform to not only assist new graduates but to strengthen communication between participants and cultivate the Arts sector in the city.



EMERGE
by Cork Craft & Design

Right:

James Scanlon, *Lonradh*, Stained glass, three panels, 1993.
Image © James Scanlon. Commissioned and presented by the Friends of Crawford Art Gallery, 1993.



**Crawford
Art
Gallery**